

# Spring Styles in "Tub" Gowns



Eton suit of crash with deep shoulder cape, trimmed with bands of lace.

W OOL gowns were never very pretty for warm days. They were just economical. Neither were they healthful. In light-weight wools for August we were thrifty, but not attractive nor, alas, very dainty.

It is a fact that there are no real bargains in the world. One is always paying the full price for everything, if not in money, then in time, comfort and charm. The name "tub" dresses explains easily the price paid for Summer wash dresses—money or time in laundry work.

## Wash Dresses Are De Rigueur.

But, at any price, wash dresses you must have this year, and for every occasion, for drying, horseback, golf, indoor wear, housework, dancing and church. Dozens of styles, hundreds of varying materials, but always of the sort that goes to the laundry with a clear conscience.

Of course, there are fads about wearing certain fabrics for special occasions, as, for instance, for outdoor sports, the heavy, coarse-textured cottons are good form, such as crash, cotton-canvas, heavy linen, twilled cotton, chevrot rep and cotton tweed. For horseback rid-

ing, natural colored linen is made up in the most conventional of habits, or you may have a grayish brown crash—never "real" colors or white, or any sort of pastel tint. Your favorite color is never seen, by any chance, in a suit for sports, except possibly automobiling, and even when you a-motoring go the conventional non-conspicuous attire is in best form.

## Where Matching Would Be Fatal.

Although your riding habit is made with short link and long coat and shirt-waist, and worn all summer without the coat, the shirt waist must never match the skirt, lest it should suggest the misuse of a shirt-waist suit, and in the fashionable world your left hand never knows what your right hand is doing in a matter of economy.

If the shirtwaist wash suit is scorned in the saddle, it has big inlinings nevertheless on the golf links. A short skirt for the course—of the new short cut, three inches from the ground in the back and one in the front; circular, if you want absolutely the newest thing, and plain.

The shirtwaist must be plain and wide-shouldered and full, very trim at the

neck and waist line, and three sizes too large everywhere else. And you may wear a hunting green or "pink" stock and wide belt if you like. This concession in color is for the golf course only.

## Where Color Is Untrammelled.

For every-day morning wear, indoors or out, there are the loveliest cottons, thinner than the tweed, chevots, etc., and every lovely tint—ginghams, striped, checked and broadened; dimity, fine as silk, in every body-color to be found in a bed of Spring hyacinths; madras, white, tinted and dark, figured and broadened, and mercerized until you can't

Pale blue linen, with lace medallions inset and French knot embroidery

tell it from silk; chambrays and cotton voile; and, of course, every shade and figure of cheap lawn.

For afternoon the materials grow thinner, silkier, more elaborate in design and richer in trimming. One heav-

## MODES OF THE SEASON ARE ALL PICTURESQUE

I N millinery the main features have even now taken definite shapes—and those exceedingly lovely ones. A dainty Watteau-like simplicity is a leading note; we see wreaths, tied with tiny velvet strings, encircle the quaintly shaped crowns, or outline the drooping, picturesque brims that are other features of the Spring hat. A charming instance of this Watteau style appears in a wide hat, with full veil of ivory Burano lace which, if you would be correct, may be arranged to reach just—and only just—below the eyes, and bunched up to nothing at the sides, so that it somehow suggests a frivolous and remotely adjusted loop before it meanders into a draped veil behind—and, by the bye, the curtain drapery is all to the fore again. It is almost always becoming, and, moreover, has an odd old-world smartness that accords exceptionally well with the delicate lines and the flowing fullness of a skirt—indeed, this fashion looks as if it intended to go one better than when it recently visited us, and droop not only to the shoulder, but to the knees. This hat, with its wide Watteau-like exquisiteness of heart-shaped brim, and eccentric crown elongated diamond-wise from side to side, was carried out in palest, tenderest mauve Tassel, accentuated with double rows of mauve velvet ribbon, both brim and crown being adorned with precise garlands of wee, tight, pink roses. The veil is, of course, attached to the hat and droops under the wreathed blossoms. And now for a beautiful black picture hat, with the long fall of black lace caught by clusters of pink roses—real couleur de rose these—with their leaves at one side, the same flowers being tucked away coyly under the wide brim, which is lined by the softest and most delicate folds of the palest pink chiffon imaginable.

Another novelty is the colored crown on the black brim, though mere printer's ink cannot, of course, render the charm possessed by the hat in actuality. Picture the brim entirely composed of transparent black lace, dropping over the edge with an artistic distinction that seems borrowed from Romney's ladies, and surmounted by the pinched and elongated from back to front crown carried out in pink tulle swathed with pink ribbon, and outlined on its upper

edge—not banded—with formally wreathed roses of the same sweet old-world shade tied with a satin bow.

Another example of the nice possibilities of curtain draperies, which is quite a debutante also, is to be had. The curious flatness of the shape of one model has an undoubted smartness, a careful elaboration of happy thoughts having achieved its fashioning in white brim, straw, the rouleau edged showing a tiny tinsel braid worked into the fabric and a finishing piping of black velvet, with much success. As to the handkerchief drapery, it is of fine point d'esprit, bordered with real Bruges, its folds being circled on the crown by a perfect fringe of drooping rosebuds and leaves headed by the tiny pale pink flowerlets themselves.

Regarding toques, they are even narrower than for ones have been of late, and variegated straw is to be quite the vogue. One lovely French hat is a very new expression of the ever popular "ocean" coloring, the greens, blues and mauves being a thought paler than last season's, and so welded together as to form large rosettes in a perfect maze of delicate mermaidish tones. Moreover, it has two knowing little up-standing ears of green straw.

A novel toque is of silver gray basket straw swathed with white tulle, the brim being entirely formed of fragile, tightly ranged cowslips, shaded from almost white to very pale green, distinctively smart flat satin garnishings of the same delicate green buckled in out steel being successful finishing touches.

A considerably larger and deliciously curling example is fashioned in fine to-bacco-colored straw, its huge softly floating plume being of that delicately spring-like tone appropriately christened "hyacinth" blue; the flat bow being of the same flower tone and its exquisite nuances.

Another new and modishly quaint whim of the moment is a very charming roundabout hat, made by Little Bo Peep's own milliner. It seems to demand a neck curl and a crook at least, and, in very truth, my Lady Fashion seems like to introduce these and every other picturesque property. The chapeau is carried out in dead white straw, red and white currants being tucked demurely under the brim, and a shawl-patterned

scarf bow in its own colorings its final adornment.

The long black lace veils are seen here and there, but they are far from being general. The fact is they must be draped with a certain art, and everybody is not capable of draping just at the right angle to make these veils graceful. In the case of one very smart hat, a dark violet veil was caught around a satin beaver hat of a lighter shade, just shading the violets and the red roses at the back, and leaving a few petals of another rose uncovered upon the side.

Brown has already proved itself to be an important color for spring millinery, and there are bluish and reddish purples—the latter taking the lead—not to speak of lovely shades of green—pistache, almond, souffre, and citronelle, as well as a delicious shade of chartruse.

It is curious, too, that this Spring crepe de chine has been accepted as a material suitable for millinery as well as for gowns. Hitherto it has never occurred to milliners to turn it to account in this way, but the result is successful. Especially does it lend itself to the gathered and "shirred" effects which Dame Fashion is so fond of producing, and a hat composed of plaited fold of crepe de chine in two shades of green and trimmed with a soft white ostrich feather caught with an enamelled buckle is one of the smartest and most becoming of the new styles. "Herodiade" and "Tosca" are the high-sounding names with which the new olive greens have been christened, and another proof that people are disposed to call a spade by any other name than a spade is proved by the fact that the simple resea de green has been labelled "midnette."

It is extraordinary how many degrees there are in the same color nowadays, and it is little to be wondered at that they have all to be distinguished by a separate name, as to class them as green, red or blue is certainly not definite enough for modern requirements. Lace is being used as much as ever, for this is essentially one of the things one accepts as a matter of course nowadays. It is to be Valenciennes first and foremost for millinery, some of the novel chapeaux having as ground-work a series of little Valenciennes ruf-

fles or frills which form the entire hat, and a fascinating model designed for a pretty debutante who is having a "good time" at Palm Beach at the present moment was fashioned of wee frills of this lace with a simple trimming of white and pink camellias with their glossy "decorative" leaves and a knot of pink ribbon caught with a jet buckle.

As regards the voile costume which is to have such an immense vogue, especially in the new material known as "chiffon voile," there appears to be literally no end to the new models evolving. Frocks in lovely shades of blue as well as golden brown, soft lavenders, almond greens and champagne—or more properly "sand color"—have all been shown among the new models for the season, and it is little to be wondered at that voile is increasing so much in popularity, as it lends itself admirably to the present day style of the little gathered and gauged corsage with long shoulder effect, the full sleeves, and pretty puffed lace and chiffon manchettes, while the simple skirt is a la religieuse gathered round the hips and adorned with deep tucks, frills, or ruffles seems to gain a fresh charm when carried out in this delightfully amenable and practical material.

A very pretty fancy has been introduced in the dresses of white cloth for Spring wear. It takes the form of a very wide band, reaching from the knees to the hem, or pale blue, pink or almond green cloth cut into a design at the top and applied on to the skirt, the edge being hidden under a narrow braid of the same shade, while an elaborate application of the same is repeated on the bodice to correspond. In one instance the band at the hem was surmounted by a handsome applique design of pale pink poppies and green leaves in cloth to match, the corsage decoration being cleverly manipulated to suggest the same flowers, the note of pink being repeated in the wide pointed panne ceinture. A touch of black velvet in the form of a little butterfly bow at the waist and again on the cuffs gave a decided relief to the pale soft shade of the pink and provided a most effective finish. A border of what is known as broderie anglaise is introduced into the new cloths, and very charming indeed it is in the case of the paler hued gowns, the broderie in some instances being worked out in gold and silver.



Afternoon tub gown of rose dimity with Irish lace

ter fabric, however, must not be omitted from the list of afternoon goods and that is linen, fine and coarse texture, open and close mesh and in every vivid and delicate tone.

The newest linen frocks are usually made with blouses in white or some harmonious tint of thin, silky stuff. The skirt is linen, and then there is a short eon or a long cape or shoulder capes and a wide girdle of the linen. As a rule coarse lace is combined with it, and there is no end of French hand embroidery, fagotting and patterns in French knots.

A lovely corn-colored linen has a blouse of cream batiste sole. There is a short linen eon and the new knotted neck scarf of cream taffeta. The skirt

has the new very deep yoke, which some of the fullest summer skirts carry; it is plaited from yoke to knees and then flares out in a full flounce at the feet. The yoke and eon are richly inset with lace medallions, which are embroidered into place, and then circled with masses of French knots.

A pale yellow brocade petticoat is worn and "ponge" low shoes and silk stockings, and the hat to match is of cream lace and violet and yellow hyacinths.

## Etons in Everything.

There is a craze for the eton effect in the new cotton, as well as woollen gowns. Usually they are short enough to show a puff of the blouse above the high girdle and the sleeves are short enough to let the blouse partly act as an under sleeve.

A very pretty rose dimity shows the newest circular eon over a blouse of Irish lace, and elbow sleeves reveal the fullest of Irish lace under-sleeves, with embroidered medallions of the rose dimity fagotting on the lace, and, of course, embroidery and French knots appear in a simple pattern on the blouse. The skirt, with a circular flounce, has two foot-wide bands of very heavy real Irish point, put together with tucked dimity.

The petticoat for this frock—and petticoats are a study this spring—is of white lawn and coarse lace, with a very full foot frill.

Although nearly all the wash dresses are made unlined, they are often worn with silk petticoats quite fanciful enough for a dance. But wash skirts are far more sensible, especially those trimmed with the fashionable heavy lace, which does not flatter and faint in the laundry.

Street morning wash frocks are often made after the conventional fashion of the morning wool frock, that is, with the smart tailor Eton, the gored tailor skirt and a stitched belt and deep white cavalier sleeve frills.

## For Morning Street Wear.

A pale blue and white cotton chevrot shows this model to advantage. The short skirt is T-gore model, with the front and plaited sides, and the Eton is finished with surplice revers and a stole band. It is worn with a blouse of white mull, embroidered with pale blue French knots. Such a gown, even in the light shades, is useful for shopping or a morning call, and would even do for a short railway journey, without the sleeve frills.

The new Summer outside blouses are hardly more than Etons drawn into a belt. They have but little fulness in front, and none in the back, and are worn with a fairly wide girdle. They are rather less dressy than the Eton, and are used for the simplest and most wear. Cotton rep is used for these morning blouse suits, and blue denim with coarse Russian lace and crash and the fairly new cross stitch canvas.

A pretty suit of brown cotton reps is shown in the latest. It has the new rather scant blouse, and the plain, short gored skirt. This design would be an excellent model for a mountain tramping suit, the skirt being cut a full two inches shorter for such wear.

Tramping is going to be very much the fashion this Summer, a smarter way of spending a morning than either golf or riding. Some pretty American girls who have invested their father's millions in the United Association of English Nobility, Unlimited, have started the fad for long walks, and now the girl who wishes to be really correct in sporting prestige also, has a record for long and fast walking.

But to return to the very rich afternoon and evening frock of wash stuffs. They are of the finest textures, cotton, chiffon, India mull, wash illusion, col-wet batiste, gauze dimity and delicate organdies, and they come in white and tea-color, flowered with huge roses, showy sprays of bachelors' buttons, armfuls of daffodils and orchids hanging from branches; or you can get pale tints with white or trailing flowers, or black with gauze Pompadour roses or pale eglantine trailing or delicate green trellises.

Some of the finest and silkiest of the dressy cottons are made over silk or crepe de chine and lace-trimmed and embroidered or painted. Just as the richest silk would be. But as a rule, this season a tub gown means one that will wash and iron without being taken apart, and also that is so easy to wash and iron that it is no burden to have a number of them always fresh. And really, the beauty of the wash frock is not lace or fine needlework or fancy patterns, but in constant perfect freshness, and the plainer they are the fresher they can be.



A street suit of cotton serge.